

Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier

AN OVERVIEW OF THE PUBLICATION

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On May 27, 1718, Claudius Innocentius du Paquier and three partners were granted a special privilege by the Holy Roman Emperor, Charles VI. It enabled them to manufacture porcelain without competition in the Austrian dominions with “our especial imperial, royal and princely protection” for the next twenty-five years.¹ Du Paquier’s manufactory was the second to make hard-paste porcelain in Europe, but its role in the history of ceramics has seldom received the recognition it deserves. It existed for only a brief quarter century, until 1744, and produced unmarked wares in much smaller quantities than Meissen, so its name gradually faded from memory.

Although Du Paquier porcelain remained in the possession of the nobility (such as the princely families of Liechtenstein, Esterházy, and Thurn und Taxis, among others), in great Austrian religious foundations (such as Sankt Florian and Klosterneuburg), and in princely and royal collections abroad, it is only after the 1860s that the name of the factory is mentioned by historians. Some early private and public collections initially identified Du Paquier porcelain as Italian.² In the 1870s the industrialist Karl Mayer began to amass a systematic

collection of Viennese porcelain which included examples of Du Paquier, and he was swiftly followed by others. In turn these collections spurred the first exhibitions of Vienna porcelain and key publications by Dr. Edmund Wilhelm Braun and Josef Folnesics at the beginning of the 20th century, followed by other exhibitions and publications on Du Paquier written by John Hayward, Wilhelm Mrazek, Waltraud Neuwirth, Elisabeth Sturm-Bednarczyk, and Claudia Lehner-Jobst, among others.

The impetus for this new study was the passionate desire of Melinda and Paul Sullivan to share their love of Du Paquier porcelain, so that more people could be “enthralled by the beauty of the porcelain” and “the true place of Du Paquier porcelain in the history of ceramics” could be recognized.³ As a result, a major three-volume history of the manufactory was published by the Melinda and Paul Sullivan Foundation for the Decorative Arts with ARNOLDSCHE Art Publishers in separate English and German editions. This publication has enabled the manufactory to be studied comprehensively from different perspectives for the first time in fifty years. Such an ambitious project could not be undertaken by one person, and a group of scholars was assembled from Austria, Germany, England, the

United States, and Canada, with contributions from other scholars in Hungary and Russia.

The Sullivan Foundation enabled groups of these scholars to study together in key collections in Vienna, Munich, St. Petersburg, Turin, Hartford, New York, and Toronto. Museums, libraries, and private collectors all over Europe and North America generously opened their doors to facilitate research and photography, and a spirit of collaboration prevailed. The Internet proved to be an invaluable resource, as participants were able to share archival documents, images, and ideas. Photographs of key collections were taken by Joe Coscia, Jr., and other photographs were commissioned or amassed from more than 300 institutions and collections as distant as Australia, California, Denmark, and Turkey. Archives were explored, texts were transcribed, and the cupboards of far-flung museums and little-known collections were scoured for potential discoveries of undocumented objects and related materials.

The goal was to produce as complete an examination as possible of Du Paquier, yet make it accessible to both scholarly and non-scholarly audiences. To this end, a plan for the publication was mapped out and a series of essays planned. The first chapter places the manufactory in its historical and artistic context in an essay by Johann Kräftner, who sets the stage for the publication with his evocative description and gorgeous illustrations of the architectural renaissance and decorative splendour of Vienna after the defeat of the Turks in 1683. This essay is followed by a thoroughly researched history of the manufactory by Claudia Lehner-Jobst, the associate editor of the project, and a discussion of its distinctive style and likely chronology by Meredith Chilton. Next comes Ghenete Zelleke's densely illustrated study of the extensive sources used at Du Paquier; Johanna Lessmann's exploration of the complex and intertwined relationship of Du Paquier and Meissen; and Sebastian Kuhn's unravelling of the challenging subject of independent decoration. The intention of this first volume is to give readers a comprehensive introduction to Du Paquier porcelain.

The second volume enables readers to explore the rich context of Du Paquier porcelain and its world. It begins with a fascinating account by Claudia Lehner-Jobst of the refined aristocratic life in which Du Paquier played a role, with its ne-

cessities for personal comfort and gallantry, and is followed by an important study by Katharina Hantschmann of the place of porcelain in the complex ceremonial of dining at the Viennese court, along with material on Viennese culinary preferences and recipes. Meredith Chilton examines the use of Du Paquier as vessels for drinking and as part of the extravagancies of the dessert course, and Ghenete Zelleke reveals its acquisition and use as precious gifts beyond the borders of the Austrian dominions, with particular reference to porcelain sent to the Ottoman and Russian courts. The volume concludes with a groundbreaking new study of the Dubsy Room by Samuel Witter.

Both volumes are lavishly illustrated in colour. Melinda Sullivan wanted in particular to enable readers to experience the porcelain visually and personally, as though each piece were held in the hand and turned from side to side and even upside down. Detailed photographs enable the beauty, whimsy, and unique nature of each piece to be discovered and appreciated. Special pages illustrating groups of decorative details or the distinctive *Laub und Bandelwerk* borders found on Du Paquier, as well as surprising double-pages that fold out to permit comparison of similar objects or groups of vases, bring the pieces even more to life. Each page was individually designed by gifted designers Silke Nalbach and Karina Moschke, working closely with Melinda Sullivan, whose creative vision infuses the publication.

The third volume is intended as a companion reference work. It opens with a chapter by Sebastian Kuhn and Ghenete Zelleke on the history of collecting Du Paquier, with illustrations that trace the provenances of objects. Next is a highly important scientific analysis of Du Paquier porcelain, along with a comparative analysis of other European hard-paste porcelains, by Anikó Bezur and Francesca Casadio. This landmark study has been written so it is accessible to the non-scientist and is of relevance to all students and lovers of early European

Figure 1, Tulip vase from a garniture, c. 1725
Hard-paste porcelain; h. 16.5 cm, w. 21.2 cm
Vienna, Du Paquier manufactory
The Metropolitan Museum of Art, New York, 54.147.95
Photography by Joseph Coscia, Jr.
© The Metropolitan Museum of Art



hard-paste porcelain. A colour catalogue of all the Du Paquier pieces illustrated in the first two volumes, along with other key works, is included, as well as an inventory of the Dubsy Room, biographical information on the manufactory staff, a glossary, maps and other charts, a consolidated bibliography, and a detailed index. In a sleeve on the inside of the back cover is a CD-ROM with new transcriptions of the surviving primary documents pertaining to the factory, lottery lists, and relevant transcribed excerpts from the *Wienerisches Diarium*, the twice-weekly Viennese newspaper of the period. The quality of the production of the publication was assured by the dedicated team assembled by ARNOLDSCHÉ Art Publishers in Stuttgart, and in particular by Dirk Allgaier, the junior publisher in charge of the project.

We are now so familiar with porcelain that it is difficult to imagine how this material, this "white gold," was considered to be extraordinary and exciting in early eighteenth-century Europe. The development of porcelain was a remarkable technological achievement, requiring the construction of high-temperature kilns and experiments with the fusion of materials. Given human nature and the way in which new technology

Figure 2, Ensemble for chocolate, 1735-40
Hard-paste porcelain, unmarked gold mounts, glass (possibly a later replacement), lapis lazuli; overall l. 21.4 cm
Vienna, Du Paquier manufactory
The Metropolitan Museum of Art, New York, Gift of Irwin Untermyer, 68.141.282, 283, 284.
Photography by Joseph Coscia, Jr.
© The Metropolitan Museum of Art

continues to be guarded, coveted, and disseminated both openly and covertly, it is not surprising that the secret process of making porcelain, the *Arcanum*, was closely guarded at Meissen, where it was first developed in Europe, or that this technology was soon divulged by Meissen employees to the new Viennese manufactory of Du Paquier. The early histories of Meissen and Du Paquier are further linked as Meissen benefited from the defection from Vienna of Johann Gregorius Höroldt, who would become both a noted colourist at Meissen and the developer of its distinctive decorative style. In her chapter on the relationship between Meissen and Du Paquier, Johanna Lessmann reveals not only how Du Paquier was influenced by Meissen but how, in turn, Meissen used Du Paquier



Figure 3, Bottle, c. 1730
Hard-paste porcelain, silver; h. 25 cm, w. 15 cm
Vienna, Du Paquier manufactory
Melinda and Paul Sullivan Collection, West Hartford
Photography by Joseph Coscia, Jr

as a fertile source of inspiration and, at the same time, kept a close eye through espionage on its Viennese rival.

Du Paquier's pride and sense of accomplishment in creating porcelain can be seen in a series of spouted flower vases. It seems probable that there were originally five in the series, but the location of the largest vase is unknown. The central cartouche of each of these four documentary vases is encircled by a Latin inscription, and each one boasts of the manufactory's accomplishments. One reads: "No longer, China, shalt thou say thy arts are unknown, Behold thou shalt be conquered by the European spirit ... Vienna." Another: "The bowls that Vienna formerly shipped here under a thousand perils of the sea, she now produces for herself." Yet another: "Why do you boast of me of work in porcelain, China. The one [Chinese porcelain] takes its name from pigs; this one [Vienna porcelain] bears that of God." And finally: "Woe is me! Said the traveler from China when he saw these vessels, 'Vienna, your wares are superior to ours.' " One vase, preserved in the collections of the Metropolitan Museum of Art, New York, appears to show Claudius Innocentius du Paquier himself, seated by a table and a sideboard displaying his porcelain (fig. 1). The discovery of two of these vases not long before these volumes were published was of major importance, and they are illustrated here for the first time.⁴

Very little documentation survives from Du Paquier's manufactory, and even his origins remain obscure, so when Claudia Lehner-Jobst rediscovered a key document in the Finanzarchiv in Vienna which had been missing for at least a decade, it was cause for great celebration. This *Hauptbuch*, or accounts book of the manufactory from 1746, lists sales and prices of Du Paquier porcelain by the newly formed State manufactory, which was selling off old stock, and provides an important list of clients as well the range of objects available. A transcription of the *Hauptbuch* is reproduced in the CD-ROM that accompanies the publication, making it fully accessible for future scholars. In addition to surviving documents and lottery lists, the *Wienerisches Diarium* proved to be a fertile source of information on luxury goods made by the manufactory which were awarded as prizes in imperial shooting matches. Lavish descriptions show that Du Paquier objects were often incorporated with other precious materials such as gold, lacquer, and

lapis lazuli, and close examination of surviving examples shows that the manufactory worked closely with gold workers to ensure the careful integration of decorative elements (fig. 2).

Key information uncovered in the archives in Brno on the history of the Dubsy Room, together with evidence carefully pieced together by Samuel Wittwer, enabled him to unscramble the complex and hitherto unknown history of this porcelain room, now preserved at the MAK – Österreichisches Museum für angewandte Kunst / Gegenwartskunst, Vienna. The museum permitted Wittwer to undertake a detailed study of the panelling, furniture, and porcelain in the room during his research. His results are accompanied by a complete inventory of the shapes and décor of the vases and plaques in the Dubsy Room.

Thanks to the generosity of private collectors, a significant number of previously unpublished objects have been uncovered and illustrated in this publication, along with objects whose whereabouts had been unknown. It is not possible to list them all here, but among them are two little-known dated pieces, a beaker and saucer of 1721 and a tankard of 1722, which were probably decorated by the same hand in purple monochrome with scenes of the goddess Ceres, borne in a chariot, after designs by Alessandro Temini.⁵ Another rediscovered documentary piece is a small tureen beautifully decorated with the castle of Kaps in the Tyrol, the country estate of the Lamberg family, and the joined coats-of-arms of the Lamberg and possibly the Harrach

family. An important *Plat de Ménage*, last recorded in 1969, with an unusual central figure was found in the same collection.⁶ Two curious rectangular bottles also appear in print for the first time: one decorated with models of peacocks, and the other with small figures of little boys amusingly celebrating a military victory with a cask of wine, blowing trumpets, and fighting over booty (fig. 3).⁷ A whimsical hen-shaped teapot inspired by a Kangxi *famille verte* model was found to be able to fill two tea bowls at once, while a marvellous unrecorded tankard with a salamander handle was discovered in another collection.⁸ A tureen mounted in a gold cage was rediscovered, and another collector enabled a lacquer casket containing gold-mounted Du Paquier tea bottles and an inscribed gold and agate bowl to be illustrated for the first time.⁹

It was not only in private collections that important discoveries were made. To the delight of Katharina Hantschmann,



Figure 4, Equestrian figure, c. 1735-40
Hard-paste porcelain; h. 27.3 cm, l. 23.2 cm, d. 14.9 cm
Vienna, Du Paquier manufactory
The Art Institute of Chicago, Mrs. Albert J. Beveridge Gift, 1965.1207
Photography © The Art Institute of Chicago



Figure 5, Tankard with cooper handle, 1730-35
Hard-paste porcelain; h. 19.1 cm, l. with handle 18.5 cm
Vienna, Du Paquier manufactory
Melinda and Paul Sullivan Collection, West Hartford
Photography by Joseph Coscia, Jr.



Figure 6, Dish, attributed to Christian Frey, 1735-40
Hard-paste porcelain; dia. 26 cm
Vienna, Du Paquier manufactory
Gardiner Museum, Toronto, gift of George and Helen Gardiner,
G83.1.1238
Photography © Melissa Shimmerman, courtesy Gardiner Museum

who was researching Du Paquier table services and examining their forms and functions, two covered dishes in a unique shape and two plates from an unknown blue and white service were found at the religious foundation of Sankt Florian.¹⁰ Surviving elements of a radiant *famille verte* decorated dinner service were also discovered by Claudia Lehner-Jobst in the Esterházy Privatstiftung at Schloss Eisenstadt and were linked with several other pieces that might originally have belonged to the same service.¹¹ But perhaps the most exciting discovery in an existing collection was made at the Art Institute of Chicago, where a splendidly modelled equestrian figure acquired in 1965 was firmly attributed to Du Paquier porcelain following an analysis of its paste and glaze, which showed it to be within a group containing a calcium-rich flux typical of the manufactory (fig. 4).¹² The quality of the modelling indicates that an independent sculptor may have been specially commissioned to create this piece. It has not yet been possible to identify the rider, who holds a military commander's baton in one hand but does not display the Order of the Golden Fleece.

The publication is enriched by many illustrations of related materials, including large numbers of the sources for Du Paquier design and decoration uncovered by Ghenete Zelleke during many years of research. She shows that the artists working at the factory had a wealth of material to draw on for inspiration, though they invariably put their individual stamp on



Figure 7, Fountain for hot water, c. 1725
Hard-paste porcelain; h. 42.5 cm
Vienna, Du Paquier manufactory
Melinda and Paul Sullivan Collection, West Hartford
Photography by Joseph Coscia, Jr.



Figure 8, Elephant wine dispenser, c. 1740
Hard-paste porcelain; h. 23 cm, l. 46.3 cm, d. 15.4 cm
Vienna, Du Paquier manufactory
Melinda and Paul Sullivan Collection, West Hartford
Photography by Joseph Coscia, Jr.

each object. What is clear is that, at Du Paquier, unlike Meissen, there was no established factory style; rather, individual creativity was encouraged and flourished. With the occasional exception of services and specific sets, few duplicates are found in Du Paquier porcelain. There are endless varieties of *Laub und Bandelwerk* borders, one of the decorative hallmarks of the manufactory, and all were created by hand rather than by pounced design. Highly refined and technologically challenging piercing ornaments many objects; pieces were decorated with enamel on biscuit where decoration was not needed or expected; and care was taken even to detail the tails of cats hidden beneath a tobacco box.¹³ All this variety and attention to detail may have led to the downfall of the factory. With such artistic liberty, it was difficult to maintain fiscal control, though the results now ravish the eye of the beholder. The distinctive Du Paquier colour palette, rich in purples and pinks, iron red and a particular opaque overglaze blue, along with the frequent

use of monochrome black, silvering and gilding, also sets the porcelain apart.

The factory appears to have pioneered a number of decorative elements, including a lush, naturalistic European flower decoration almost always incorporating full-blown roses (fig. 5) and a miniaturist technique using tiny dots of colour. Both these styles were developed to an extraordinary level of quality. Surviving signed objects with miniature-style painting enable this style of work to be associated to two artists, Johann Helchis and Christian Frey (fig. 6), and, in turn, to attribute further objects to their hands.¹⁴

The miniaturist style found at the manufactory can be seen in the refined work of the independent porcelain artist Ignaz Bottengruber, who worked in Breslau and Vienna. Although it is possible that Bottengruber had some interaction with the manufactory, no documentary evidence has emerged. All that is known is a small group of pieces, including a beaker and saucer, that Bottengruber inscribed with his initials, the date 1730, and “Viennae,” which were in the estate of the porcelain manufactory when it was acquired by the K.K. Österreichisches Museum für Kunst und Industrie in 1865.¹⁵ In his chapter on *Hausmaler* decoration, Sebastian Kuhn discusses the probability that other factory artists also worked as independent



Figure 9, Sweetmeat dish, c. 1730
Hard-paste porcelain; h 8.4 cm, l. 24.6 cm, w. 11.3 cm
Vienna, Du Paquier manufactory
The Metropolitan Museum of Art, New York, gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 50.211.5
Photography by Joseph Coscia, Jr.
© The Metropolitan Museum of Art

of the manufactory. It is both compelling and typical of Du Paquier.

The sense of whimsy seen in both the Turn clock and the Sullivan fountain are also evident in a delightful figure of an elephant, of which two survive. One is part of an elaborate centrepiece, preserved in the Hermitage, surrounded by figures of Russian peasants holding cups in their raised hands. The peasant figures are resting on a silver ring that can be rotated, so each cup may be filled with sweet Tokay wine, stored in the body of the elephant and dispensed through his trunk. An undecorated elephant of almost identical form, in the Melinda and Paul Sullivan Collection, encapsulates the creative brilliance and naïve charm of the manufactory’s sculptures (fig. 8). Ghenete Zelleke reveals that these elephants were probably made to commemorate a famous ice party held on the frozen

artists, and he goes on to identify the work of an artist, possibly working in Bayreuth, whom he calls the “Indian ink” painter because of his distinctive use of monochrome black.

Du Paquier excels with objects of unusual and delightful form. They reflect the manufactory’s acute awareness of baroque style, with its concept of fine craftsmanship enlivened by surprise. Ambitious moulded objects are among the earliest productions of the manufactory, including a five-spouted vase inscribed “Vienne 12 Julii 1721” in the collections of the British Museum.¹⁶ A clock dated 1725 preserved in the Museo Civico d’Arte Antica, Turin, shows how far the manufactory had developed in four short years: it displays the manufactory’s full palette of colour and a dynamic use of form, including a wealth of moulded elements that are both whimsical and charming.¹⁷ The bold baroque energy is also evident in a triangular fountain for hot water, made in three parts, which is now in the Melinda and Paul Sullivan Collection (fig. 7). The raised tripod base is boldly ornamented with moulded acanthus leaves and has a pierced plaque, so a spirit lamp could be used to warm the liquid stored in the vessel above. In turn this central section is enlivened by three boys wrestling with dragons – a favourite feature of the manufactory. The whole complex object is grand and slightly awkward, and it demonstrates the technical daring



Figure 10, Dessert table created for the exhibition *Imperial Privilege: Vienna Porcelain of Du Paquier, 1718-1744*, The Metropolitan Museum of Art, September 21, 2009 - March 21, 2010. Vienna, Du Paquier porcelain from the collections of Melinda and Paul Sullivan and The Metropolitan Museum of Art; sugar paste architecture, fruit and confections created by Ivan Day, Cumbria Photography by Joseph Coscia, Jr.
© The Metropolitan Museum of Art

Neva River by Czarina Anna Ivanovna in 1740.¹⁸

Another example of Du Paquier's charming whimsy is a panther-shaped sweetmeat dish (fig. 9). The panther has been humanized, with engaging eyes and a broad grin showing a little red tongue. The lovely fluted body has been made to fit the hand perfectly. It most likely was used to serve fresh grapes, because, in mythology, the panther was known to be addicted to this sweet fruit. Such a confection would have appealed to the eye, taste, and intellect of the diner. The Metropolitan Museum of Art's panther sweetmeat dish played a central role on a dessert table ornamented with sugar architecture, fruit, flowers, and sweet treats created by Ivan Day which formed part of the special exhibition, *The Imperial Privilege: Vienna Porcelain of du Paquier, 1718-1744*, on display in New York from September 26, 2009, to March 21, 2010 (fig. 10). In addition to the sugar creations, the dessert table displayed Du Paquier porcelain made for the dessert as well as a number of Du Paquier sculptures, and was inspired by an engraving of a dinner given for Maria Theresa of Austria on November 22, 1740.

Melinda Sullivan expressed her goal for this publication in the preface to *Fired by Passion*. It was to "make Du Paquier a household word. If that is not possible," she continued, "then at least Du Paquier porcelain needs to take its rightful place in the world of porcelain and the decorative arts."¹⁹ We hope this desire is fulfilled through the publication itself and the launches for the English and the German editions in New York and in Vienna, through the exhibition at the Metropolitan Museum of Art and the accompanying symposium, and through lectures at the Ceramics Fair in London and articles in this publication. We thank Melinda and Paul Sullivan for

their unwavering commitment to the project. Their vision, passion, determination, active contribution, and tireless quest for perfection fired and inspired everyone involved.

Notes

- 1 Special Privilegium 1718, fol.2v. Quoted by Claudia Lehner-Jobst, 'Claudius Innocentius du Paquier and the History of the First Vienna Porcelain Manufactory,' in Meredith Chilton, ed., *Fired by Passion: Vienna Baroque Porcelain of Claudius Innocentius du Paquier* (Stuttgart: Arnoldsche Art Publishers with Melinda and Paul Sullivan Foundation for the Decorative Arts, 2009), vol. 1, 152.
- 2 See Sebastian Kuhn and Ghenete Zelleke, 'The History of Collecting Du Paquier Porcelain,' *Fired by Passion*, vol. 3, 1124-27. Perhaps the earliest collector of Du Paquier was Vittorio Emanuele Tapparelli, Marchese d'Azeglio, who began collecting in 1862, though he initially believed his holdings of Du Paquier were Italian; Zelleke also notes that the earliest photographed piece of Du Paquier was identified as Vezzi.
- 3 Melinda and Paul Sullivan, 'Patrons' Preface,' *Fired by Passion*, vol. 1, 11.
- 4 One vase, with the monogram *HIS*, was brought to the attention of Claudia Lehner-Jobst by a private collector during the exhibition *Baroque Luxury Porcelain*, held at the Liechtenstein Palace Museum in Vienna between November 10, 2005, and January 29, 2006. The second vase, with a scene of a Chinese man looking at Du Paquier porcelain, was discovered in the collections of Museum Schloss Fasanerie, Fulda, by Samuel Wittwer, who proposed that the purpose of this garniture of vases might have been as manufactory showpieces. Yet another vase is in the collections of The Metropolitan Museum of Art, inv. no. 57.147.95, and the fourth is in the collection of Melinda and Paul Sullivan, West Hartford. See *Fired by Passion*, vol. 1, 169-76, cats. 412-15.
- 5 *Fired by Passion*, vol. 1, figs. 3:44 and 4:92 (see fig. 4:94 for the engraved source); cat. 57 and fig. 3:43, cat. 152.
- 6 *Fired by Passion*, vol. 1, fig. 1:17, cat. 320, and vol. 2, fig. 9:60, cat. 345.
- 7 *Fired by Passion*, vol. 2, fig. 8:62, cat. 128, and fig. 8:64, cat. 129.
- 8 *Fired by Passion*, vol. 2, fig. 8:24j, cat. 27, and fig. 8:50, cat. 163.
- 9 *Fired by Passion*, vol. 1, fig. 3:21, cat. 336, and vol. 2, fig. 8:32, cat. 124.
- 10 *Fired by Passion*, vol. 2, figs. 9:4a and 9:4b, cats. 210 and 211.
- 11 *Fired by Passion*, vol. 2, fig. 9:27, cat. 207, and cat. 209.
- 12 For the scientific analysis, see Anikó Bezur and Francesca Casadio, 'Du Paquier Porcelain - Artistic Expression and Technological Mastery: A Scientific Evaluation of the Materials,' *Fired by Passion*, vol. 3, 1185, fig. 14:25, cat. 478.
- 13 A tobacco box in the collections of the Wadsworth Atheneum, Hartford, is supported by four cats or dogs with hidden curly tails; see *Fired by Passion*, vol. 1, fig. 5:53, cat. 365.
- 14 A pair of vases decorated with putti, swags of flowers, and wild animals, preserved in the collections of the Museo Civico d'Arte Antica, Turin, was found by Ghenete Zelleke before the publication of *Fired by Passion* to have the initials "C.F." See vol. 1, fig. 3:30 a and b, cat. 443.
- 15 This beaker and saucer is still in the collections of the MAK - Österreichisches Museum für angewandte Kunst / Gegenwartskunst, Vienna, inv. Ke 228; see *Fired by Passion*, cat. 66.
- 16 *Fired by Passion*, vol. 1, fig. 3:42, cat. 411.
- 17 *Fired by Passion*, vol. 1, fig. 3:49, cat. 445.
- 18 Ghenete Zelleke, 'Gifts, Diplomacy and Foreign Trade: Du Paquier Abroad,' vol 2, 965-71. For the Hermitage elephant, see *Fired by Passion*, vol. 2, fig. 11:31, cat. 148.
- 19 See Melinda and Paul Sullivan, 'Patrons' Preface,' 27.